

TT 360

.E7

Copy 1



✓

LIBRARY OF CONGRESS.

---

Chap. .... Copyright No. ....

Shelf II 360  
E 7

UNITED STATES OF AMERICA.

Prasade





THE  
ART PLASTIQUE

EXPLAINED

WITH

NEW METHOD OF

PRESS EMBOSSING.

31  
10880  
=====

A. M. ERNSBERGER,

NEW YORK.

16884

TT 360

E1

ndrew

Entered according to Act of Congress in the year 1893,  
by A. M. ERNSBERGER,  
in the office of the Librarian of Congress,  
at Washington.

Am

CA 11-1073

# PERFORATED STENCIL ALPHABETS.

|                                     |       |
|-------------------------------------|-------|
| 1 doz. alphabets, assorted styles,  |       |
| large, medium and small,            | - .50 |
| ½ doz. alphabets, special, assorted |       |
| styles, 1 in. to 3 ins.,            | - .35 |
| ½ doz. alphabets, special, assorted |       |
| styles, ½ in. to 1½ ins.,           | - .25 |

# PERFORATED STENCIL ORNAMENTS.

|                          |     |
|--------------------------|-----|
| 1 doz. assorted designs, | .40 |
| ½ “ “ “ large,           | .30 |
| ½ “ “ “ small,           | .15 |

CARBON PAPER, 5 × 10, half doz. sheets, .20

STENCIL POUNCES, each - - .15

“ POWDER, per box, - .15







1  
E.C.H. 52c 17/10

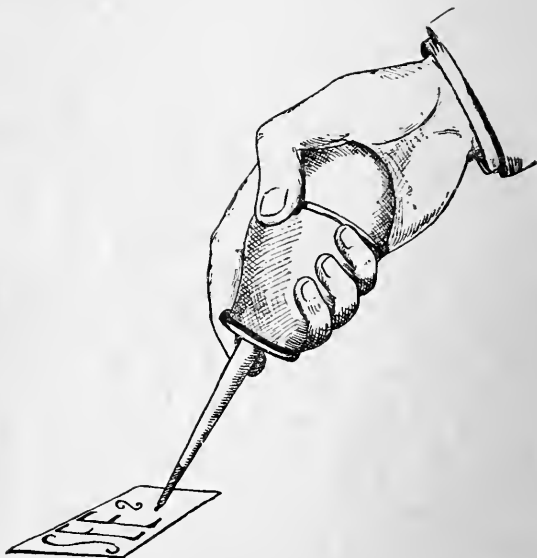
# TO PRINTERS.

---

This little booklet, which is furnished with our Plastique outfit, gives plain directions how to use it for embossing and decorative purposes. The ingenious printer will discover new values and new fields for it as he becomes familiar with its use.

With a view of making the outfit entirely practical in the hands of our patrons, its planning was entrusted to a skilled expert who has had a long and successful experience in this line of work and by whom the directions were prepared.

MORGANS & WILCOX MFG. Co.,  
MIDDLETOWN, N. Y.



# PLASTIQUE.

---

Art is deceptive, and in most instances is excellent only in proportion to the completeness of the deception. Hence, Plastique appears incognito in many articles of merchandise, both ornamental and useful—the casual observer never suspecting the genuineness of many goods displayed.

Plastique, as used in sign writing and the great range of decorative work to which it is now applied, is a secret, which, up to this date, is possessed only by a few.

Its constantly increasing popu-

larity, as well as the great diversity of its uses, is evidence sufficient that a brief expose of its mysteries will be appreciated by many whose vocation affords opportunities for using it with profit.

As a novelty for advertising purposes, Plastique has a wide field. "Hand-made" is always more attractive, apparently more expensive, and in this instance is specially desirable because it affords considerable display at small expense.

In the case of menus, programs, dance orders, invitations, price cards, indoor signs, etc., it has no equal. No printer can afford to be without it.

The first requisite for the practice of the art is the most ordinary knowledge of the construction

and shape of the letters of the alphabet. The peculiar merit of Plastique is its adaptation to grotesque and antique letters, flourishes, etc.

---

## DIRECTIONS.

(1) Take of Plastique powder, nine even measures, to which add four even measures of water, blood warm, and thoroughly mix in a tea-cup or bowl.

(2) Stir, mixing and working well under the spoon, for five or ten minutes. Do not let the composition dry on the exposed surface of the vessel in which it is mixed, but keep clean and cover well with damp cloth. After a few minutes time allowed in which to season, in a moderately warm

atmosphere, and then again well stirred, if poured from a spoon slowly from a height into the dish, it should appear ropy and tenacious, with the slightest tendency to pile up in the dish where it falls, though it should sink away to a level almost instantly if of the proper consistency.

The slightest variation in the quantity of "powder" or "water," will retard, or facilitate, the flow of the composition through the tube.

Before filling the bulb, however, one of the small points, of requisite fineness, which accompanies the outfit, should be inserted in the tube and gently pulled tightly into position with the thumb and finger. The bulb and tube carefully rinsed and permitted to drain for a few minutes,

the composition again thoroughly stirred together, is put into the bulb and the tube secured in place. With the right hand grasping the bulb, and steadied by the left as shown in accompanying illustration, the learner will proceed with the following exercises in the order designated :

Moving the point slowly, or squeezing the bulb harder, makes the lines heavier. A quick motion, pressing lightly on the bulb, makes thinner lines. The point of the tube should barely touch the surface, or move evenly above the article being worked upon, as experience will best teach.

EXERCISE I. Perpendicular parallel lines, downward stroke, and horizontal parallel lines in pairs of equal length.

II. Same as above, except the lines are swollen in the middle and taper toward each end.

III. Same as first, but heavy at one end and light at the other, reversing light and heavy ends in each pair.

IV. Circles in pairs of equal size.

V. Dots of uniform size.

When the above exercises can be executed with tolerable ease and certainty, the amateur may risk the effort of following lined or stenciled copy.

A little practice in imitating certain styles of letters, which have the general appearance of having been thrown loosely together, will afford the best possible training. The general rules for spacing and display, for relief



by ornamentation, scrolls, etc., apply. Smearing the composition on and working on it with the finger ends, or with common pocket comb, combing it into all sorts of fantastic shapes, or with piece of coarse sponge, or a well-worn whisk broom, working on a frame, picture mat, or advertising card, the quaintest results are easily secured.

This general caution should be borne in mind at all times, viz :

Before proceeding with any lettering or decorative work, be sure that you have a well defined idea of what you are about to do. If lettering, let the letters be ever so lightly indicated in pencil chalk or stenciled design, to insure proper spacing, neatness and symetry.

## BRONZING.

Usually not more than one minute should elapse from the beginning of a letter or decoration, before the bronze is applied to that spot, as the drying prevents the proper adhesion of the bronze. Whatever of bronze, flitter, flock, etc., is to be applied, should be dusted on with a brush, the article hit sharply with the finger tips a few times, to secure a complete contact of the bronze, after which it is instantly turned squarely upside down, and all excess of bronze jarred off. The work should lie perfectly level when drying, to prevent running. In a few hours it will be sufficiently dry to be brushed off with a fine bristle brush, after which it may be dusted and wiped clean with soft muslin.

Some very beautiful combinations are easily produced with different colored bronzes, flitters, etc. If the operator is careful to remove all excess of each application, the bright and telling contrasts may be varied to suit each subject. Plastique work in colors alone may be quite ornamental, though with the application of a little bronze the effect is greatly heightened. Holding a card in a vertical position and quickly dusting on the bronze, so that it is caught only on one side of the letter or ornament, finishing with another color, produces the effect of delicate shading universally admired but seldom understood.

# STENCILS.

## DIRECTIONS FOR MAKING, ETC.

Lay a sheet of carbon-copying paper on glass or other smooth level surface, and on it a piece of average weight, well-sized manilla paper, laying over all, the letter or design used as pattern, and trace with hard pencil or other smooth point. When the whole design has been traced, the reversed copy on the manilla is to be punctured at slight intervals with a small pin point, after which the rough points in the stencil pattern should be lightly brushed off with fine sand paper, in order to be sufficiently open to receive the stencil-powder.

In use, the stencil is laid upon the work to be marked, rough side up, and held in place with

the fingers of the left hand, while with the right the pounce is brushed once carefully over the raised perforations of the pattern.

The use of too much color in the stencil-powder should be avoided on white or delicate surfaces, as it is liable to soil the work in hand. Care should be taken not to smear and blur with too much rubbing. Too great a quantity of stencil-powder sometimes prevents a perfect contact of the composition.

---

## **PRESS EMBOSSING.**

The era of press embossing has begun, and bids fair, in the wealth and extent of its productions, to outstrip the mania for chromos that for so many years possessed the world.

Press embossing will not only stand on its own merits, but is certain to receive great aid from all the color printing interests as well. The possibilities of press embossing in the near future are utterly beyond the reach of our imagination to-day. Only time and ingenuity will demonstrate it. The importance of "catching on" early, however, must be apparent to every printer.

We offer herewith an inexpensive method for press embossing which, in careful hands, is sure to bring a fair return.

## PLASTIQUE DIE SHEETS.

These sheets are of recent invention, specially prepared, and peculiarly adapted for use in the preparation of embossing dies for printers' use, with the Plastique outfit. They will be found equal to all reasonable requirements as to depth, fineness, hardness, durability and facility of preparation. They are put up in packages suitable for mail or express, one dozen to the package, excepting the largest size, which is put up a half dozen to the package. Description as follows:

No. 1, 5 x 7 inches.

“ 2, 7 x 10 “

“ 3, 10 x 14 “

The progressive printer will find the Plastique die sheets indispensable where quantities of

special designs are required at minimum prices; such as window signs and other advertising cards, christmas cards, folders, programs, dance orders, folding boxes and sundry articles. These sheets used as herein directed constitute the Plastique die outfit, which affords the most economical method ever offered to job printers for the production of this class of work. The total cash outlay for a dozen dies by this process being less than the usual price of a single die. In fact when this kind of business is now offered to the average printer "he is not in it." The distance to the engraver of embossing dies, the bother, delay and expense, are real obstacles not easily overcome. The Plastique die outfit opens up a new field for the progressive



printer, wherever he may be, and he can not fail to "catch on" at once, if he will but make a trial of it.

---

## **DIRECTIONS FOR PLASTIQUE PRESS EMBOSSING.**

Procure a thin, firm card sheet, or strong paper on which the design is to be made, also a planed board, in thickness nearly type high, squared to a size an inch or two in excess of the space the design will cover.

A warm room, warm dishes and warm soft water are conditions favorable to best results.

Take one measure of water, put into a tea-cup, stir in two measures of Press Embossing Plastique powder, and, when thoroughly in-

corporated, add slowly white "Plastique powder," stirring well, as much as will be possible to run freely from the tube and adhere well to the material to which it is applied, showing but slight tendency to flatten out or run before setting. The design having been lightly traced on the card sheets, the operator will best succeed in a cooler room, as the setting will occur with less change, leaving a cleaner and better defined line. After a few hours, in a cool dry atmosphere, the design will be sufficiently hardened. In certain cases where an even surface is desired on the embossing, it may be secured as follows:

When the setting has but slightly begun, the card sheet may be placed on an imposing stone, and a thin sheet of waxed

paper laid on the work. A level piece of glass may now be lightly laid upon the waxed paper, and pressed upon slightly to secure the desired surface, after which remove the glass, leaving the waxed paper until the hardening is complete, lest the design be injured in its removal.

Cut a piece of die sheet to the size of the block before described, and put in a warm place until somewhat pliable, then holding it face down over a warm stove or radiator, until as warm as may be without slowly creeping when placed in a vertical position. By this time the sheet should be quite pliable and capable of receiving an impression. The block having been properly locked in the form, the die sheet is glued to it. The design, which has been allowed

sufficient time for hardening, is glued to the tympan in proper position, and the die sheet is covered with one or two sheets of waxed tissue.

Apply pressure slowly, and permit to stand until thoroughly cooled.

Work with light pressure, adding more as the wear progresses.



## **TO EMBOSS PRINTED MATTER.**

A simple method for embossing printed matter with the aid of Plastique is as follows :

After the job is printed, stick two or three of the outer sheets of the tympan together with a little paste smeared between the sheets, at points where the impression

does not touch it, then take a well-inked impression from the form.

Put the tympan in a horizontal position, and with a sharp knife, cut from the tympan sheet all traces of the ink, clean on the margin of each letter.

This makes a clean surface on which is to be laid with the "tube" neatly, Press Embossing Plastique. Being careful to lay on the proper quantity, to and within the limits of each letter.

It may be well in some instances, to flatten the design as described in another place.

Take out the form and lock up in its place a block of hard wood, near type high, on which, paste a die sheet, warmed to the proper consistency, and a trifle larger than the space covered by the printing. This will serve as the

matrix of the die. Cover with a sheet of ~~waxed~~ tissue and make the impression very slowly by hand power, and let the press remain closed until the matrix is thoroughly cooled.

If the construction of the press will not admit of placing the tympan in a horizontal position, the removal and return of the tympan sheet will be necessary and a careful adjustment or correction of the register.

---

## TINT BLOCKS.

By the use of the Embossing Plastique spread on an electrotpe base tint blocks of various unique designs may be made "off hand," with great success.

First clean the block well with alcohol or strong vinegar, then

smear on the composition. When dry, treat with a coat of shellac.

---

## **PLASTIQUE SUPPLIES.**

It would be possible to instruct every user of Plastique in the proper preparation or independent source of materials used. It would prove more injurious than beneficial. Life is too short, time too valuable to beginners to attempt to improve at once on what is herein offered.

We take a special pride in the success of all our patrons, and in this instance recommend tried materials. They are made as uniform in quality as only special facilities and long experience enable, and are afforded at reasonable prices.

# PRICE-LIST.

## PLASTIQUE SUPPLIES.

BULBS, each including several points and  
probes assorted sizes, - - .50

PLASTIQUE POWDER, white, per lb., .60

“ “ assorted colors, red,  
blue, green or yellow, each per lb., .75

PRESS EMBOSsing PLASTIQUE POWDER,  
per lb. - - .75

BRONZES, gold, blue, green, red or silver,  
per ounce, - - .20

BRONZES, assorted colors, six ounces,  
per package, - - 1.00

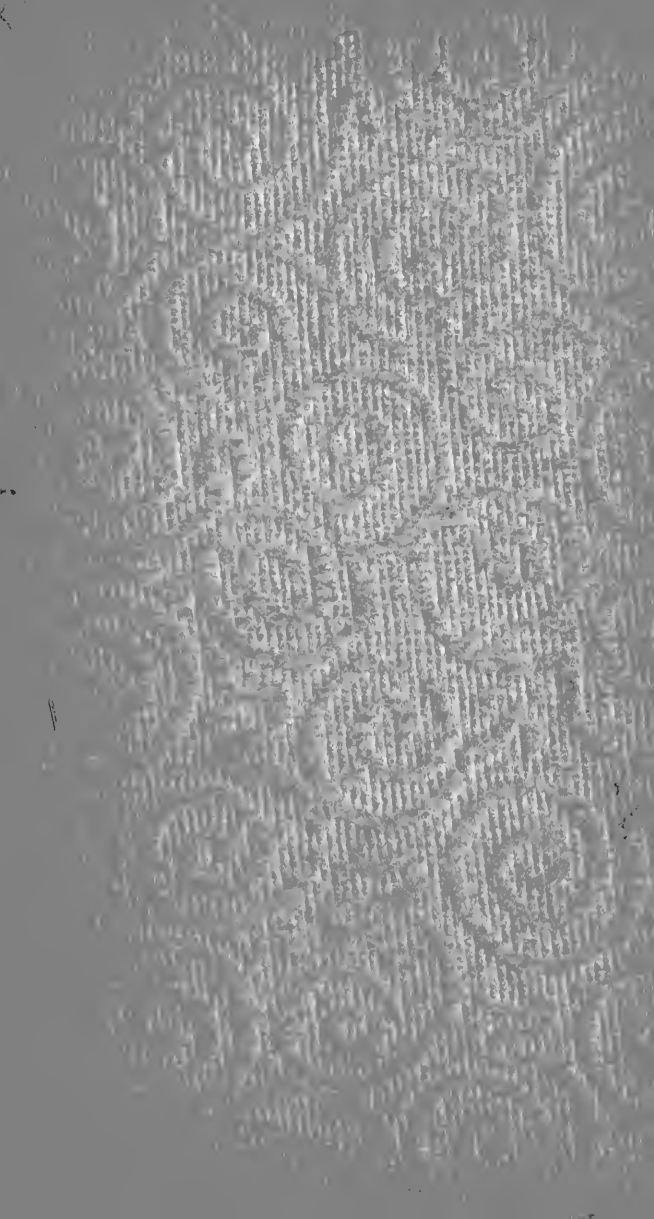
### PLASTIQUE DIE SHEETS.

5 × 7 inches, each, .75 per doz., 6.00

7 × 10 “ “ 1.25 “ “ 11.00

10 × 14 “ “ 2.00 “ 1½ “ 10.00

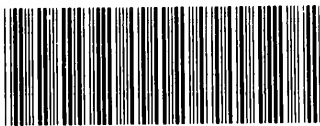








LIBRARY OF CONGRESS



0 013 963 894 3 ●